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THE CHESTER BOOKS OF MADRIGALS

6. Smoking & Drinking



CHESTER MUSIC

The Chester Books of Madrigals

6. SMOKING AND DRINKING

Edited by Anthony G. Petti

For Dean Applegate

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CHESTER MUSIC

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*May (Taurus/Gemini) from the
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1. O METAPHYSICAL TOBACCO

1

Michael East (c. 1580-c. 1647)

Cantus Soprano 1

Quintus Soprano 2

Altus Alto

Tenor Tenor

Bassus Bass

O me-ta-phy-si-cal to - bac-co, O me-ta-phy-si-cal to - bac-co,

O me-ta-phy-si-cal to - bac-co,

O me-ta-phy-si-cal to - bac-co, O me-ta-phy-si-cal to - bac-co,

O me-ta-phy-si-cal to - bac-co,

O me-ta-phy-si-cal to - bac-co,

Moderato $\text{♩} = \text{c. } 70$

mf

mf

5

10

O me-ta-phy-si-cal to - bac-co, Fetched as

O me-ta-phy-si-cal to-bac-co, Fetched as far as from Mo-roc -

O me-ta-phy-si-cal to - bac-co, Fetched as far as from Mo-roc -

O me-ta-phy-si-cal to - bac-co, Fetched as far as from Mo-roc -

O me-ta-phy-si-cal to - bac-co, Fetched as far as from Mo-roc -

10

f

mp

15

far as from _____ Mo - roc - co, fetched as far as from Mo-roc - co, fetched as far as

- co, fetched as far as from Mo - roc - co, fetched as far as from Mo - roc - co, fetched as far as

- co, fetched as far as from Mo - roc - co, fetched as far, fetched as far as

8 - co, fetched as far as from Mo - roc - co, fetched as far as

- co, fetched as far as from Mo - roc - co, fetched as far as,

mf

15

f

mf

20

from Mo - roc - co: Thy searching fume Ex-hales the _____ rheum,

from Mo - roc - co: Thy searching fume Ex - hales the rheum, ex - hales the rheum, thy

from Mo - roc - co: Thy searching fume Ex-

8 from Mo - roc - co: Thy search - ing fume, thy

from Mo - roc - co:

p

20

p

Sing, don't steal -
photocopying is theft.

thy search-ing fume ex -

search - ing fume ex - hales the rheum, ex - hales the rheum, thy

- hales the rheum, ex - hales the rheum, ex - hales the _____ rheum,

8 search-ing fume Ex-hales the _____ rheum, ex - hales the rheum,

Thy search-ing fume ex - hales _____ the rheum,

mp *p*

*C (transposed) in the original.

25 (b) 1. - hales the rheum, thy search-ing fume ex - hales the rheum, thy

search-ing fume ex-hales the rheum, thy search-ing fume ex-hales the rheum, thy search-ing fume ex -

(b) 1. thy search-ing fume ex-hales the _____ rheum, ex - hales the rheum,

8 thy search-ing fume ex-hales the rheum, ex - hales the rheum, thy

thy search-ing fume ex-hales the rheum, ex - hales the rheum,

25 *mp* 1. *p*

p *mp* *p*

2. 30 35

rheum. O me-ta-phy-si-cal to - bac-co, O me-ta - phy-si - cal to - bac - co.

2. 30 35

rheum. O me-ta-phy-si-cal to - bac - co, O me-ta - phy-si - cal to-bac - - co.

2. 30 35

rheum. O me-ta-phy-si-cal to - bac - co, O me-ta - phy-si - cal to - bac - co.

2. 30 35

rheum. O me-ta-phy-si-cal to - bac - co, O me-ta - phy-si - cal to - bac - co.

2. 30 35

rheum. O me-ta-phy-si-cal to - bac - co, O me-ta - phy-si - cal to - bac - co.

mf f rall.

2. COME, SIRRAH JACK, HO!

Thomas Weelkes (1576-1623)

Cantus Soprano *

1. Come, sir-rah Jack, ho! Fill some to - bac - co, Bring a wire And some
2. Fill the pipe once more, My brains dance Trench-more: It is head - y, I am

Tenor Alto

1. Come, sir-rah Jack, ho! Fill some to - bac - co, Bring a wire And some
2. Fill the pipe once more, My brains dance Trench-more: It is head - y, I am

Bassus Bass

1. Come, sir-rah Jack, ho! Fill some to - bac - co, Bring a wire And some
2. Fill the pipe once more, My brains dance Trench - more: It is head - y, I am

Allegro $\text{♩} = c. 60$
mf repeat p

* B $\flat$ has been omitted from key signature because B $\natural$ (F $\sharp$ in original) predominates.
+Trenchmore: a lively country dance.

fire; Haste, haste a - way, Quick, I say, Do not stay, Shun de - lay, For I drank
gid - dy. My head and brains, Back and reins, Joints and veins From all pains It doth well

fire; Haste, haste a - way Quick, I say, do not stay, Shun de - lay, For I
gid - dy. My head and brains, Back and reins, Joints and veins From all pains It doth

fire; Haste, haste a - way, Quick, I say, Do not stay, Shun de - lay, For I drank
gid - dy. My head and brains, Back and reins, Joints and veins From all pains It doth well

mp *poco a poco cresc.*

1. none good to - day. none good to - day. I swear that this to - bac - co Is
purge and make clean. purge and make clean. Then those that do con - demn it, Or

1. (4) drank none good to - day. drank none good to - day. I swear that this to - bac - co Is
well purge and make clean. well purge and make clean. Then those that do con - demn it, Or

1. none good to - day. none good to - day. I swear that this to - bac - co Is
purge and make clean. purge and make clean. Then those that do con - demn it, Or

1. none good to - day. none good to - day. I swear that this to - bac - co Is
purge and make clean. purge and make clean. Then those that do con - demn it, Or

mf *p*

per - fect Tri - ni - da - do; By the ve - ry, ve - ry Mass, Ne - ver, ne - ver, ne - ver was Bet - ter
such as not com - mend it, Ne - ver were so wise to learn Good to - bac - co to dis - cern: Let them

(4) per - fect Tri - ni - da - do; By the ve - ry, ve - ry mass, Ne - ver, ne - ver, ne - ver was Bet - ter
such as not com - mend it, Ne - ver were so wise to learn Good to - bac - co to dis - cern: Let them

per - fect Tri - ni - da - do; By the ve - ry, mass, Ne - ver was
such as not com - mend it, Ne - ver were so wise: Let them go

1. *p* *poco a poco cresc.*
2. *mf*

20

1. 2.

gear Than is here, By the rood, For the blood It is ve - ry, ve - ry good, 'tis ve - ry good. I good.
 go Pluck a crow, And not know As I do The_ sweet of Tri - ni - da - do, Tri - ni - da - do. Then - da - do.

1. 2.

gear Than is here, By the rood, For the blood It is ve - ry, ve - ry good, 'tis ve - ry good. I good.
 go Pluck a crow, And not know As I do The_ sweet of Tri - ni - da - do, Tri - ni - da - do. Then - da - do.

1. 2.

Bet - ter gear Than is here: For the blood 'Tis ve - ry good. I good.
 Pluck a crow, And not know, know the sweet of Tri - ni - da - do. Then - da - do.

last time rall. 20

1. 2.

1. *p*
 2. *f*

3. TOBACCO FUMES AWAY

Treble Soprano Thomas Ravenscroft (c. 1582 - c. 1635)

Medius Alto

Tenor Tenor

Basis Bass

Continuo

Allegro $\text{♩} = c. 55$

[Solo]

mp

1. To-bac-co fumes a-way all na-sty rheums, but
 2. One clears the brain, the o-ther glads the heart, which

5

health a-way it ne-ver_ light-ly frets; and nap-py, nap-py ale makes
 they re-tain by na-ture_ and by art; the first, the first by na-ture,

5

mf

*Instruments only to bar 15. If instruments are not available, A. T. B. can vocalize on "ah" or "mm"

10 C $\text{J} = \text{J}$

mirth, makes mirth (as Ap- ril rain doth earth) spring like the plea - sant Spring, where
na - ture clears, by art makes gid - dy will, the last by na - ture cheers, by

10 $\text{J} = \text{J}$

mf

15 C $\text{J} = \text{J}$

ere it soak - ing wets. 1. But in that spring of mirth, of mirth such
art makes head - y still. 2. So we whose brains else low, else low, swell

1. But in that spring of mirth, of mirth such
2. So we whose brains else low, else low, swell

1. But in that spring of mirth, of mirth such
2. So we whose brains else low, else low, swell

1. But in that spring of mirth, of mirth such
2. So we whose brains else low, else low, swell

mp

C $\text{J} = \text{J}$

mad - ness, mad - ness, mad - ness, mad - ness, mad - ness high doth - grow As
high, swell high, swell high, swell high, swell high with crot chet rules, Feed

mad - ness, mad - ness, mad - ness, mad - ness, mad - ness, high doth - grow As
high, swell high, swell high, swell high, swell high with crot chet rules, Feed

mad - ness, mad - ness, mad - ness, mad - ness, mad - ness, high doth - grow As
high, swell high, swell high, swell high, swell high with crot chet rules, Feed

mad - ness, mad - ness, mad - ness, mad - ness, mad - ness, mad - ness, high doth - grow As
high, swell high, swell high, swell high, swell high with crot chet rules, Feed

f *mf*

fills a fool by birth, a fool, a fool by birth with crot-chets, with crot-chets, with
 on these two, feed on these two, these two as fat as head-y, as head-y, as

fills a fool by birth, a fool, a fool by birth fat with crot-chets, with crot-chets, with
 on these two, feed on these two, these two as fat as head-y, as head-y, as

fills a fool by birth, a fool, a fool by birth fat with crot-chets, with crot-chets, with
 on these two, feed on these two, these two as fat as head-y, as head-y, as

fills a fool by birth, by birth with crot-chets, crot-chets,
 on these two, these two as fat as head-y, head-y,

poco a poco cresc.

+Crotchets: whimsical fancies.

crot-chets, with ale and to-bac-co, to-bac-co, to-bac-co, with ale and to-
 head-y, as head-y [and] gid-dy, [and] gid-dy, [and] gid-dy, as head-y and

crot-chets, with ale and to-bac-co, to-bac-co, to-bac-co, with ale and to-
 head-y, as head-y [and] gid-dy, [and] gid-dy, [and] gid-dy, as head-y and

crot-chets, with ale and to-bac-co, to-bac-co, to-bac-co, with ale and to-
 head-y, as head-y [and] gid-dy, [and] gid-dy, [and] gid-dy, as head-y and

crot-chets, ale and to-bac-co, to-bac-co, to-bac-co, with ale and to-
 head-y, head-y [and] gid-dy, [and] gid-dy, [and] gid-dy, as head-y and

mf *mp* *p* *f*

- bac-co, to-bac-co, to-bac-co, with ale, with ale and and to-bac-co.
 gid-dy, [and] gid-dy, [and] gid-dy, as head-y and gid-dy fools.

- bac-co, to-bac-co, to-bac-co, with ale, with ale and and to-bac-co.
 gid-dy, [and] gid-dy, [and] gid-dy, as head-y and gid-dy fools.

- bac-co, to-bac-co, to-bac-co, with ale, with ale and and to-bac-co.
 gid-dy, [and] gid-dy, [and] gid-dy, as head-y and gid-dy fools.

- bac-co, to-bac-co, to-bac-co, with ale, and to-bac-co.
 gid-dy, [and] gid-dy, [and] gid-dy, as head - rall. y, gid-dy fools.

mf *mp* *f*

* D in the original.

JWC 55614

Copying reflects badly on
 those who are responsible.

4. AHEY FOR AND AHO

9

John Wilson (1595 - 1674)

1. Silenus' side first
* 2. Kawasha's side first time

Medius Soprano⁺
Contratenor Alto⁺
Tenor Tenor⁺
Bassus Bass

1. { A - hey for and** a - ho, a - hey for and a -
2. { A - hey, a - hey for and a - ho, a - hey for and a -
1. { A - hey, a - hey, a - hey for and a - ho, a - hey for and a -
2. { A - hey for and a -

Vivace $\text{♩} = c. 88$

Choir 1. *mf* repeat *p*
Choir 2. *f* repeat *p*

[Repeat each verse] 3 $\text{♩} = \text{♩} = \text{♩}$

- ho, We'll make this great po-tan Drink off Si-le-nus' can, And when that
We'll make Si-len fall down And cast him in a swoon, To see his

- ho, We'll make this great po-tan Drink off Si-le-nus' can, And when that
We'll make Si-len fall down And cast him in a swoon, To see his

- ho, We'll make this great po-tan Drink off Si-le-nus' can, And when that
We'll make Si-len fall down And cast him in a swoon, To see his

- ho, We'll make this great po-tan Drink off Si-le-nus' can, And when that
We'll make Si-len fall down And cast him in a swoon, To see his

1. *mf* repeat *p*
2. *mp* repeat *mf*

* G (F in original) is consistently sharpened and so has been raised in the key signature,

** "For and" = "and moreover". Possibly the same meaning is intended in no. 14.

+ Soprano is changed with Tenor from beginning to 1iii, 62iv - 63iii, and with Alto, 1iv - 2iii, 63iv - 64iii, whose part is there given to Tenor. Alto and Tenor are interchanged 31ii - 32.

15

he men well of drunk is, well All drunk is, We'll puff -
men of *i - re, of i - re, All

8 he men well of drunk is, well of drunk is, We'll All
men of *i - re, of i - re, All

he men well of drunk is, well of drunk is, well of drunk is, well of drunk is, We'll All
men of *i - re, of i - re, of i - re, of i - re, All

f *p* *mf* *pp* *f*

20 [Repeat each verse]

turn him to his mon - keys From whence he came. -
ing smoke and *fi - re Like fell dra - gon.

turn him to his and mon - keys From whence he came.
snuff - ing, puff - ing smoke and *fi - re Like fell dra - (4) gon.

8 turn him to his and mon - keys From whence he came.
snuff - ing, puff - ing smoke and *fi - re Like fell dra - gon.

turn him, turn him to his and mon - keys From whence he came.
snuff - ing, puff - ing smoke and *fi - re Like fell dra - gon.

20 last time, poco rall.

Silenus' side second time 25

3. Ka - wash - a comes in ma - je - sty, Was ne-ver such a god as he:

3. Ka - wash - a comes in ma - je - sty, Was ne-ver such a god as he:

8 3. Ka - wash - a comes in ma - je - sty, Was ne-ver such a god as he:

3. Ka - wash - a comes in ma - je - sty, Was ne-ver such a god as he:

1° Tempo $\text{♩} = c. 88$

mf Choir 1 repeat *f*

25

* Pronounced "i-er" and "fi-er".

30

He is come from a far coun-try To make our nose a chim - ney, a chim - ney.

He is come from a far coun-try To make our nose a chim - ney, a chim - ney.

8 He is come from a far coun-try To make our nose a chim - ney, a chim - ney.

He is come from a far coun-try To make our nose a chim - ney, a chim - ney.

30

poco rall.

più f

30

Si - le - nus' ass doth leer to see This well ap - point - ed

Si - le - nus' ass doth leer to see This well ap - point - ed

8 Si - le - nus' ass doth leer to see This well ap - point - ed

Si - le - nus' ass doth leer to see This well ap - point - ed

35

mp repeat mf

40

* / Kawasha's side /

com - pa - ny. 4. The wine takes the con - tra-ry way To get in - to the

5. Si - len - us taps the bar-rel, but To - bac - co taps the

com - pa - ny. 4. The wine takes the con - tra-ry way To get in - to the

5. Si - len - us taps the bar-rel, but To - bac - co taps the

8 com - pa - ny. 4. The wine takes the con - tra-ry way To get in - to the

5. Si - len - us taps the bar-rel, but To - bac - co taps the

40

com - pa - ny. 4. The wine takes the con - tra-ry way To get in - to the

last time poco rall. 5. Si - len - us taps the bar-rel, but To - bac - co taps the

Choir 2

mp repeat mf

*Verses 4 and 5 interpolated. See Editor's Notes.

JWC 55614

Copying inhibits
publishing.

[Repeat each verse]

45

hood, But good to - bac - co makes no stay, But seiz - eth where it should.
 brain, And makes the va - pours fine and soot That man re - vives a - gain.

hood, But good to - bac - co makes no stay, But seiz - eth where it should.
 brain, And makes the va - pours fine and soot That man re - vives a - gain.

8 hood, But good to - bac - co makes no stay, But seiz - eth where it should.
 brain, And makes the va - pours fine and soot That man re - vives a - gain.

hood, But good to - bac - co makes no stay, But seiz - eth where it should.
 brain, And makes the va - pours fine and soot That man re - vives a - gain.

45

50

[Kawasha's side]

6. More in - cense hath been burn - ed At great Ka - wash - a's foot, Than to Si - len and Bac - chus

6. More in - cense hath been burn - ed At great Ka - wash - a's foot, Than to Si - len and Bac - chus

8 6. More in - cense hath been burn - ed At great Ka - wash - a's foot, Than to Si - len and Bac - chus

6. More in - cense hath been burn - ed At great Ka - wash - a's foot, Than to Si - len and Bac - chus

50

mp repeat f

55

[d. = d.]

60

both - And take in Jove to boot. Where - fore do yield And quit the field.

both - And take in Jove to boot. Where - fore do yield And quit the field.

8 both - And take in Jove to boot. Where - fore do yield And quit the field.

both - And take in Jove to boot. Where - fore do yield And quit the field.

55

both - And take in Jove to boot. Where - fore do yield And quit the field.

60

mf repeat f

All together

65

7. A - hey for and a - ho, a - hey for and a - ho, The

7. A - hey, a - hey for and a - ho, a - hey for and a - ho, The

8 7. A - hey, a - hey, a - hey for and a - ho, a - hey for and a - ho, The

Poco più mosso $\text{♩} = \text{c.92}$

65

Both choirs *mp* repeat *mf* *mp*

7. A - hey for and a - ho, The

70

3 $\text{♩} = \text{♩}$

ass looks yet a - skance-a; But strife in song Will be too long, Let's

ass looks yet a - skance-a; But strife in song Will be too long, Let's

8 ass looks yet a - skance-a; But strife in song Will be too long, Let's

ass looks yet a - skance-a; But strife in song Will be too long, Let's

70

poco rall. $\text{♩} = \text{♩}$ *a tempo* *mf* *mf*

75

dal segno

end it in a dance - a, let's end it in a dance - a.

end it in a dance - a, let's end it in a dance - a.

8 end it in a dance - a, let's end it in a dance - a.

end it in a dance - a, let's end it in a dance - a.

75

last time, poco rall.

dal segno

f

5. GOOD, GOOD INDEED!

A Catch on Tobacco, to be sung by four men at the time of smoking their pipes

Henry Aldrich (1647-1710)

4 voices

1

Good! good indeed! The herb's good weed;

2

What say the learn-ed, What say the learn-ed? *Vi-ta*

3

say we a-gain, If life's a smoke, as they main-tain, If

4

whether we smoke, or whether we sing, Let's be loyal and re-mem-ber the King,

5

Fill — thy pipe, — Will, And I pri-thee, Sam, fill, For

fu-mus, vi-ta fu-mus, 'Tis what you and I, and he and I,

life's a va-pour, with-out doubt, When a man does die, They

Let him live and let his foes — van-ish Thus, — thus, — thus, like, like a

10

sure we may smoke — and — yet sing still, and yet — sing — still.

you and he and I, and all of us, *Su - mus,* But then to the learn-ed

should not cry that his glass is run, but his pipe is out; But

pipe, like a pipe of Span-ish, Thus, thus, like a pipe of Span-ish.

6. QUAND JE BOIS

15

(TOURDION)

Soprano. When I drink claret everything spins round; and it will be just the same when I drink wines of Anjou and Arbois. Let's sing and drink, and attack this flagon.

Alto. Good wine has cheered us up. Let's sing and forget our troubles. While we're eating this juicy ham, let's attack this flagon.

Tenor. Let's drink up; drink then and attack the flagon. While we're eating.....

Bass. Drink up, my friends, let's see the bottom of the glass. While we're eating.....

Anon, Attaignant, 1530

Superius Soprano

Contratenor Alto

Tenor Tenor

Bassus Bass

Quand je bois du vin clai - ret, a - mi, tout tour - ne, tour - ne, tour - ne,

Le bon vin nous a ren -

Bu - vons bien, là bu - vons

Bu vons bien, bu - vons, mes a -

Andante con moto = c. 120

mf repeat mp

5

tour - ne, aus-si dé-sor-mais je bois An - jou ou Ar - bois.

- du gais, chan - tons, ou-bli-ons nos pei - nes, chan - tons.

8 donc, à ce fla - con fai - sons la guer - re.

- mis, trin - quons, bu - vons, vi - dons nos ver - res.

5

10

Chan - tons et bu - vons, à ce fla - con fai - sons la - guer - re,

En man - geant d'un gras jam - bon, à

8 En man - geant d'un gras jam - bon, à

En man - geant d'un gras jam - bon, à

10

mf repeat f

chan - tons et bu - vons, mes a - mis, bu - vons donc!

ce fla - con fai - sons la guer - re.

8 ce fla - con fai - sons la guer - re.

ce fla - con fai - sons la guer - re.

15

15

7. SO TRINKEN WIR ALLE

Let's all drink up this wine with gusto, for it is a prince among wines. Drink, my dear little Dieter, so you'll never be thirsty. Drink up, then!

Arnold von Bruck (c. 1490-1554)

Discantus Sop.1

Secundus Discantus Sop.2

Altus Alto

Tenor Tenor

Bassus Bass

So trin-ken wir al - le die - sen Wein

So trin-ken wir al - le die-sen Wein mit Schal - le!

So trin-ken wir al - le die-sen Wein mit Schal - le, mit Schal -

So trin-ken wir al - le die-sen

So trin-ken wir al - le die-sen Wein mit Schal - le! Die-ser

Andante con moto $\text{♩} = \text{c. } 70$

mf

f

5

10

mit Schal - le! Die-ser Wein für an - der Wein ist al - ler Wein ein

Die-ser Wein für an - der Wein ist al - ler Wein ein Für - ste!

- le! Die-ser Wein für an - der Wein ist al - ler Wein ein Für - ste, ist

8 Wein mit Schal - le! Die-ser Wein für an - der Wein ist

Wein mit Schal - le! Die-ser Wein für an - der Wein ist al - ler Wein ein Für - ste, ist

mf *mf* 10

15

Für - ste! Trink, mein lie - ber Die - ter - lein, es wird dich nim - mer

Trink, mein lie - ber Die - ter - lein, es wird dich nim - mer dür - sten

al - ler Wein ein Für - ste! Trink, mein lie - ber Die - ter - lein, es wird dich nim - mer dür - sten,

8 al - ler Wein ein Für - ste! Trink, mein lie - ber Die - ter -

al - ler Wein ein Für - ste! Trink, mein lie - ber Die - ter - lein, es wird dich nim - mer dür - sten,

mp *mp* *mf* 15

20

dür - sten! Trink's gar aus, trink's gar aus,

Trink's gar aus, trink's gar aus, trink's gar aus, trink's

es wird dich nim-mer dür - sten! Trink's gar aus, trink's gar aus,

8 - lein, es wird dich nim-mer dür - sten! Trink's gar aus, trink's gar aus, trink's

es wird dich nim-mer dür - sten! Trink's gar aus, trink's gar aus,

20

p *p* *mp*

25 30

trink's gar aus, trink's gar aus, trink's gar aus, trink's gar aus!

gar aus, trink's gar aus, trink's gar aus, trink's gar aus, trink's gar aus!

trink's gar aus, trink's gar aus, trink's gar aus, trink's gar aus!

8 gar aus, trink's gar aus, trink's gar aus, trink's gar aus! —

trink's gar aus, trink's gar aus, trink's gar aus, trink's gar aus!

poco a poco accel. 25 30

mf *f* *rall.*

8. C'EST TROP PARLÉ DE BACCHUS

19

There's too much fuss over Bacchus and his drinking cup. That's old hat. Let's drink without pulling a face. Rouse yourselves, comrades, and let's all get together to drain tankards, flagons, pitchers and mugs. Without complaining, drink your fill continually, both morning and evening. I drink to you. Well then, make the most of it. Look at me without sighing over it: do I make a fuss?

Pierre Certon (c. 1510-1572)

Superius Soprano

C'est trop par - lé de Bac-chus et sa tas - se, c'est

Contratenor Alto

C'est trop par - lé de Bac-chus et sa tas - se, de Bac-chus et sa tas - se,

Tenor Tenor

8 8

C'est trop par - lé de

Bassus Bass

C'est trop par - lé de Bac-chus et sa -

Andante $\text{♩} = \text{c. } 60$ *mp*

mp

mp

5

10

trop par - lé de Bac-chus et sa tas - se, de Bac-chus et sa tas - se.

c'est trop par - lé de Bac-chus et sa tas - se. Ce - la est

8

Bac-chus et sa tas - se, c'est trop par - lé de Bac-chus et sa tas - se. Ce - la est

tas - se, de Bac-chus et sa tas - se. Ce -

10

mf

15

Ce - la est vieux: bu - vons, bu - vons sans fai - re mi - nes,

vieux: bu - vons, bu - vons sans fai - re mi - nes; de -

8 vieux: bu - vons sans fai - re mi - nes, bu - vons; de-bout, enfants

- la est vieux: bu - vons sans fai - re mi - nes, bu - vons, de - bout, en-

f 15 *f*

20

pour vi-der pots, fla-cons, brocs, et cho - pi - nes fla - cons, brocs, et cho - pi -

-bout, enfants, pour vi-der pots, fla-cons, brocs, et cho - pi - nes,

8 et que cha-cun s'a-mas - se, fla - cons, brocs, et cho - pi - nes,

-fants, et que cha-cun s'a - mas - se, fla - cons, brocs, et cho - pi - nes, brocs, et cho - pi -

mf 20 *mf*

25

-nes. Sans fai - re mi - nes, sans fai - re mi - nes, boi -

fla-cons, brocs, et cho - pi - nes. Sans fai - re mi - nes, sans fai - re mi - nes,

8 fla-cons, brocs, et cho - pi - nes. Sans fai - re mi - nes, boi - re tou-jours d'au-tant,

-nes, fla - cons, brocs, et cho - pi - nes. Sans fai - re mi - nes, sans fai - re mi - nes, boi - re tou-jours d'au-

f 25 *p* *mf*

30

- re tou-jours d'au-tant, boi - re tou - jours d'au-tant _____ à tou - tes heu -

boi - re tou-jours d'au - tant, boi - re tou - jours d'au - tant à tou - tes heu - res, à tou -

8 boi - re tou - jours d'au-tant à tou - tes heu - res, à tou - tes heu - res, à

- tant, tou - jours d'au-tant, tou - jours d'au - tant à tou - tes heu - res, à

30

f

35

- - res, au soir, à - pres _____ ma -

- tes heu - res, au soir, à - pres _____

8 tou - tes heu - res, au soir, à - pres _____ ma - ti - - nes,

tou - tes heu - res, au soir, à - pres _____ ma - ti - nes, _____

35

p

40

- ti - - nes, au soir, à - pres ma - ti - nes. _____

- ma - ti - nes, au soir, à - pres ma - ti - nes. Je _____

8 au soir, à - pres _____ ma - ti - nes. Je bois à

au soir, à - pres _____ ma - ti - nes, Je _____ bois à toi:

40

mf *mp* *mp*

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45

Je bois à toi: or ça haus-sons le temps, or ça haus-sons le temps;

— bois à toi: or ça, haus-sons le temps, or ça haus-sons le temps;

8 toi: sans sou-pi-rer, re-

sans

45

mp

mp

50

sans sou-pi-rer, sans sou-pi-rer, re-gar-dez: fais-je mi - nes,

sans sou-pi-rer, re-gar-dez: fais-je mi - nes, re-gar-dez: fais-je mi - nes, sans

8 -gar-dez: fais-je mi - nes, sans sou-pi-rer, re-gar-dez: fais-je mi - nes, sans sou-pi-

sou-pi-rer, re-gar-dez: fais-je mi - nes, sans sou-pi-rer, re-gar-dez: fais-je

50

mf

mf

mf

55

sans sou-pi-rer, re-gar-dez: fais-je mi - nes?

sou-pi-rer, re-gar-dez: fais-je mi - nes, re-gar-dez: fais-je mi - nes?

8 -rer, re-gar-dez: fais-je mi - nes, re-gar-dez: fais-je mi - nes?

mi - nes, re-gar-dez: fais-je mi - nes, re-gar-dez: fais-je mi - nes?

55

f

f

f

rall.

9. BACCO, BACCO

23

Bacchus, Bacchus e, u, o, e.

Francesco Corteccia (1502-71)

Cantus Soprano
Altus Alto
Tenor Tenor
Bassus Bass

Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e,
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e,
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e,
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e,

Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e,
Vivace $\text{♩} = \text{c. } 70$
mp *f* *sim.*

5 10
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e, e u o e, e
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e, e u o e, e
8 Bac - co, Bac - co, e u o e, o e, Bac - co, Bac - co, e u o e, e u, e u o e, e
Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u o e, *mp* e u, e u o e,
5 10
p *mf* *p* *f*

15
u o e, e u o e. Bac - co, Bac - co, e u o e, Bac - co, Bac - co
u o e, e u o e. Bac - co, Bac - co, e u o e, Bac - co, Bac - co
8 u o e, e u o e. Bac - co, Bac - co, e u o e, Bac - co, Bac - co,
o e, e u o e. Bac - co, Bac - co, e u o e, Bac - co, Bac - co,
15
p *mf* *f*

20 [Da capo ad lib.]

e u o e, Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u, e u.

e u o e, Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u, e u.

8 e u o e, Bac - co, Bac - co, e u o e, o e, Bac - co, Bac-co e u, e u.

e u o e, Bac - co, Bac - co, e u o e, Bac - co, Bac - co, e u, e u.

20 rall. last time

Da capo ad lib.

10. HOY COMAMOS Y BEBAMOS

1. Let's eat and drink, today, sing and be merry, for tomorrow we fast.
2. In honour of St. Carnival, let us glut ourselves today, fill our bellies and stuff our hides.
3. For it is an established tradition that we should all gorge ourselves today, for tomorrow we fast.
4. Let's honour such a good saint, because he will help us when we're hungry. Let's cram ourselves to the gills, for tomorrow there'll be a great scarcity.
5. Let's eat and drink till we burst, for tomorrow we fast.

Juan del Encina (1468-c. 1530)

[Cantus] Soprano [Chorus]

1. Hoy co - ma - mos y be - ba - mos, Y can -

3. Que co - stum - bres de con - ce - jo, Que to -

5. Co - ma - mos, be - ba - mos tan - to, Has - ta

Tenor Alto

1. Hoy co - ma - mos y be - ba - mos, Y can -

3. Que co - stum - bres de con - ce - jo, Que to -

5. Co - ma - mos, be - ba - mos tan - to, Has - ta

1 Contra Tenor

8 1. Hoy co - ma - mos y be - ba - mos, Y can -

3. Que co - stum - bres de con - ce - jo, Que to -

5. Co - ma - mos, be - ba - mos tan - to, Has - ta

2 Contra Bass

8 1. Hoy co - ma - mos y be - ba - mos, Y can -

3. Que co - stum - bres de con - ce - jo, Que to -

5. Co - ma - mos, be - ba - mos tan - to, Has - ta

Allegro $\text{♩} = c. 80$

Tutti *mf*

5

- te - mos y hol - gue - mos, —
- dos hoy nos har - te - mos, — Que ma - ña - na a - yu - na - re - mos.
que nos re - ven - te - mos, —

- te - mos y hol - gue - mos, —
- dos hoy nos har - te - mos, — Que ma - ña - na a - yu - na - re - mos.
que nos re - ven - te - mos, —

8

- te - mos y hol - gue - mos, —
- dos hoy nos har - te - mos, — Que ma - ña - na a - yu - na - re - mos.
que nos re - ven - te - mos, —

- te - mos y hol - gue - mos, —
- dos hoy nos har - te - mos, — Que ma - ña - na a - yu - na - re - mos.
que nos re - ven - te - mos, —

5

Fine

[Verse] [Da capo]

2. { Por hon - ra de Sant An - true - jo — Pa - ré - mo - nos hoy bien an - chos,
En bu - ta - mos es - tos pan - chos, — Re - cal - que - mos el pe - lle - jo,
4. { Hon - re - mos a tan buen san - to, — Por - que en ham - bre nos a - cor - ra;
Co - ma - mos a cal - ca por - ra, — Que ma - ña - na ay gran que - bran - to.

2. { Por hon - ra de Sant An - true - jo — Pa - ré - mo - nos hoy bien an - chos,
En bu - ta - mos es - tos pan - chos, — Re - cal - que - mos el pe - lle - jo,
4. { Hon - re - mos a tan buen san - to, — Por - que en ham - bre nos a - cor - ra;
Co - ma - mos a cal - ca por - ra, — Que ma - ña - na ay gran que - bran - to.

8

2. { Por hon - ra de Sant An - true - jo — Pa - ré - mo - nos hoy bien an - chos,
En bu - ta - mos es - tos pan - chos, — Re - cal - que - mos el pe - lle - jo,
4. { Hon - re - mos a tan buen san - to, — Por - que en ham - bre nos a - cor - ra;
Co - ma - mos a cal - ca por - ra, — Que ma - ña - na ay gran que - bran - to.

Soli *mp*

Da capo

6, 7. Bebe, Bras; más tú, Beneito
Beba Pidruelo y Llorente;
Bebe tú primeramente,
Quitarnos has deste pleito.
En beber bien me deleito
Daca, daca, beberemos,
Que mañana ayunaremos.

6, 7. Drink up, Bras, and you Beneito;
Let Pidruelo and Llorente drink.
And you must drink first of all
To break the deadlock.
I take great delight in drinking:
Come on, now, let's drink,
For tomorrow we fast.

8, 9. Tomemos hoy gasalhado,
Que mañana viene la muerte;
Bebamos, comamos huerte;
Vámonos para el ganado.
No perderemos bocado,
Que comiendo nos iremos,
Que mañana ayunaremos.

8, 9. Let's enjoy ourselves today,
For tomorrow death comes.
We must do some hard eating and drinking,
Let's go join the herd.
We won't miss a mouthful,
But eat as we go,
For tomorrow we fast.

11. TRINK ICH WEIN

1. If I drink wine I'll be ruined; if I drink water I'll die. Nevertheless, it's better to drink wine and be ruined than water and die. 2. Drinking wine brings ruin: you lose your possessions and you eventually have to pay the vintner: that's how it is on earth. 3. Drinking water causes illness and untimely weakness; a wise man should refrain from drinking it if he wants to live a long time. 4. (Yet, both,) water and the gift of the grape are good for medicinal purposes. They keep you healthy and are thus of considerable benefit.

Henning Dedekind (1562-1626)

[Cantus] Sop.

[Altus] Alto

[Bassus] Bar.

1. Trink ich Wein, so Ver-derb ich, Trink ich Was -
 2. Wein trin - ken bringt Ver-der - ben, Kann gar kein

1. Trink ich Wein, so Ver - derb ich, Trink ich Was -
 2. Wein trin - ken bringt Ver - der - ben, Kann gar kein

1. Trink ich Wein, so Ver-derb ich, Trink ich Was -
 2. Wein trin - ken bringt Ver-der - ben, Kann gar kein

Andante $\text{♩} = c. 70$

mf 1.4: Tutti 2.3: Soli p

-ser, so sterb ich; Doch ist bes - ser der Wein ge - trun - ken
 Gut er - wer - ben. End - lich muss der Wein - schenk doch be -

-ser, so sterb ich; Doch ist bes - ser der Wein ge -
 Gut er - wer - ben. End - lich muss der Wein-schenk

-ser, so sterb ich; Doch ist bes - ser der Wein ge - trun - ken
 Gut er - wer - ben. End - lich muss der Wein - schenk doch be -

mf

und ver - dor - ben, Denn Was - ser und ge - stor - ben.
 - zah - let wer - den: So helt der G'brauch auf Er - den.

- trun - ken und ver - dor - ben, Denn Was - ser und ge - stor - ben.
 doch be - zah - let wer - den: So helt der G'brauch auf Er - den.

und ver - dor - ben, Denn Was - ser und ge - stor - ben.
 - zah - let wer - den: So helt der G'brauch auf Er - den.

last verse, rall.

mp

3. Wasser trinken bringt Krankheit
 Und ungelegne Schwachheit.
 Wasser trinken hüte sich ein Weiser eben,
 So er will lange leben.

4. Wasser und Rebensgaben
 Gut Arzeneie haben,
 Dein Gesundheit können sie dir wohl beschützen,
 So du sie recht wirst nützen.

12. CANTO, CANTO, FESTA, FESTA

27

Singing and feasting dispel all sad spirits. Only pleasure and delight fill our breasts. Let's live forever happy and always sing the praises of Bacchus.

Andrea Gabrieli (c. 1520-1586)

Canto Soprano Choro de' Putti*

Can - to, can - to, fe - sta, fe - sta, Fu - ga, fu - ga o-gn'al-ma me - sta. Sol de-li - cie

[Canto II] Mezzo

Can - to, can - to, fe - sta, fe - sta, Fu - ga, fu - ga o-gn'al-ma me - sta. Sol de-li - cie

Alto Alto 1

Can - to, can - to, fe - sta, fe - sta, Fu - ga, fu - ga o-gn'al-ma me - sta. Sol de-li - cie

Basso Alto 2/Tenor

Can - to, can - to, fe - sta, fe - sta, Fu - ga, fu - ga o-gn'al-ma me - sta. Sol de-li - cie

Andante leggiero $\text{♩} = c. 60$

mf *p*

*Chorus of little children.

sol di - let - to, Em-pie col - m'il no-stro pet - to. Lie-ti, lie - ti o-gn'hor vi - via - mo,

sol di - let - to, Em-pie col - m'il no-stro pet - to. Lie-ti, lie - ti o-gn'hor vi - via - mo,

sol di - let - to, Em-pie col - m'il no-stro pet - to. Lie-ti, lie - ti o - gn'hor vi - via - mo,

sol di - let - to, Em-pie col - m'il no-stro pet - to. Lie-ti, lie - ti o-gn'hor vi - via - mo,

mp *mp*

15

Bac - cho, Bac - ch'o - gn'hor can - tia - mo, Bac - cho, Bac - ch'o - gn'hor can - tia - mo.

Bac - cho, Bac - ch'o - gn'hor can - tia - mo, Bac - cho, Bac - ch'o - gn'hor can - tia - mo.

Bac - cho, Bac - ch'o - gn'hor can - tia - mo, Bac - cho, Bac - ch'o - gn'hor can - tia - mo.

Bac - cho, Bac - ch'o - gn'hor can - tia - mo, Bac - cho, Bac - ch'o - gn'hor can - tia - mo.

poco rall.

15

13. EIN GUTER WEIN

1. A good wine is to be praised above all other things on this earth, and I cannot forego it; whoever comes last to the drinking when the table is full must suffer in silence.
2. A large bumper of cool wine is a great joy to me, and it's now going the rounds: whoever wants to drink as much as I will also be made happy by this wine.

Orlandus Lassus (1532-94)

Discantus Soprano

Die fünfte Stimme

Alto 1

Alto 2

Tenor

Tenor

Bassus

Bass

1. Ein gu - ter Wein ist lo - bens - wert, ein gu - ter Wein ist
2. Ein gros-ses Glas von ei - ner Mass, ein gros-ses Glas von

1. Ein gu - ter Wein, ein gu - ter Wein ist lo-bens-wert, ein gu - ter Wein
2. Ein gros-ses Glas, ein gros-ses Glas von ei-ner Mass, ein gros-ses Glas

1. Ein gu - ter Wein ist lo - bens-wert, ein gu -
2. Ein gros-ses Glas von ei - ner Mass, ein gros -

1. Ein gu - ter Wein ist lo-bens-wert, ein gu - ter Wein ist
2. Ein gros-ses Glas von ei-ner Mass, ein gros-ses Glas von

1. Ein gu - ter Wein ist lo - bens - wert,
2. Ein gros-ses Glas von ei - ner Mass,

Andante con moto ♩ = c. 96

mf

5

lo-bens-wert, ist lo - bens - wert für an-der Ding auf die - ser Erd, den ich, den
 ei-ner Mass, von ei - ner Mass, voll kühl-len Wein dünkt mich schön sein, das soll, das

ist lo - bens - wert, ist lo - bens-wert für an - der Ding auf die - ser Erd, den ich
 von ei - ner Mass, von ei - ner Mass, voll kühl - len Wein dünkt mich schön sein, das soll,

- ter Wein ist lo - bens - wert für an-der Ding auf die - ser Erd, den ich,
 - ser Glas von ei - ner Mass, voll kühl-len Wein dünkt mich schön sein, das soll,

8 lo - bens - wert, ist lo - bens - wert für an-der Ding auf die - ser Erd, den ich,
 ei - ner Mass, von ei - ner Mass, voll kühl-len Wein dünkt mich schön sein, das soll,

ein gu - ter Wein ist lo-bens - wert für an - der Ding auf die - ser Erd, den ich,
 eingross-es Glas von ei-ner Mass, voll kühl - len Weindünkt mich schön sein, das soll, *mf*

5 *mp*

10

ich auch nicht kann mei-den. Und wel-cher ist im—Trunk der letzt', wann da nun ist
 soll jetzt gehn he-rum-men. Wer trin-ken will wie— ich so viel, willfröh-lich sein

den ich auch nicht kann mei-den. Und wel-cher ist im Trunk der letzt', im Trunk der letzt', wann da nun
 das soll jetzt gehn he - rum-men. Wer trin-ken will wie ich so viel, wie ich so viel, will fröh-lich

den ich auch nicht kann mei-den. Und wel-cher ist, und wel-cher ist im Trunk der letzt', im Trunk der letzt', wann da nun
 das soll jetzt gehn he - rum-men. Wer trin-ken will, wer trin-ken will wie ich so viel, wie ich so viel, willfröh-lich

8 den ich auch nicht kann mei-den. Und wel-cher ist im Trunk—der letzt', wann da nun
 das soll jetzt gehn he - rum-men. Wer Wer trin-ken will wie ich—so viel, will fröh-lich

den ich auch nicht kann mei-den. Und wel-cher ist im wie Trunk der letzt',
 das soll jetzt gehn he - rum-men. Wer Wer trin-ken will wie ich so viel,

10 *mp* *p* *mf*

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Up with singers, down with
robbers. Don't photocopy.

15

der Tisch be - setzt, der hab das heim-lich Lei - den, der hab das heim-
 bei die - sem Wein, der tu oft zu mir kom - men, der tu oft zu

ist der Tisch be - setzt, wann da nun ist der Tisch be - setzt, der hab das heim-lich Lei - den,
 sein bei die-sem Wein, will fröh-lich sein bei die-sem Wein, der tu oft zu mir kom - men,

ist der Tisch be - setzt, wann da nun ist der Tisch be - setzt, der hab das heim-lich Lei - den, der hab das heim-
 sein bei die-sem Wein, will fröh-lich sein bei die-sem Wein, der tu oft zu mir kom - men, der tu oft zu

ist der Tisch be - setzt, wann da nun ist der Tisch be - setzt, der hab das
 sein bei die-sem Wein, will fröh-lich sein bei die-sem Wein, der tu oft zu mir kom - men, der tu oft zu

wann da nun ist der Tisch be-setzt, der hab das
 15 will fröh-lich sein bei die-sem Wein, der tu oft zu mir kom - men, der tu oft zu

p *mp* *mp*

20

- lich Lei - den, der hab das heim-lich Lei - den, der hab das heim-lich Lei - den.
 mir kom - men, der tu oft zu mir kom-men, der tu oft zu mir kom - men.

der hab das heim - lich Lei - den, der hab das heim - lich Lei - den, der hab das heim-lich Lei - den.
 der tu oft zu mir kom - men, der tu oft zu mir kom-men, der tu oft zu mir kom-men.

- lich Lei - den, der hab das heim - lich Lei - den, der hab, der hab das heim-lich Lei - den.
 mir kom-men, der tu oft zu mir kom-men, der tu, der tu oft zu mir kom-men.

heim-lich Lei - den, der hab das heim-lich Lei - den.
 zu mir kom-men, der tu oft zu mir kom-men.

heim-lich Lei - den, der hab das heim-lich Lei - den, der hab das heim-lich Lei - den.
 zu mir kom-men, der tu oft zu mir kom-men, der tu oft zu mir kom-men, der tu oft zu mir kom-men.

20 *poco rall.*

3. Mit einem Trunck in einem Funck
 du ich dir nun das gar bringen.
 Trincks auss' es wird dir' glingen!
 Tusdu nit bschaid es ist mir laid,
 ich derff dir gar Reins mer bringen,
 Du solt auch nit mit singen.

3. I'll bring you a drink in a flash. Drink up,
 you're quite capable. Do it with conviction
 and I'll be glad to bring you even more of
 the same pure stuff, and then you must sing
 with me.

14. AVE COLOR VINI

31

All hail to thee, colour of clear wine; hail, taste without parallel. By your power you are worthy of inebriating us. O how happy is the person guided by the pure vine. May every table be made easy by your presence. How pleasing in hue, how fragrant a bouquet, how titillating to the palate, what a sweet slur to the tongue. How happy is the belly which you enter; happy the gullet that you numb; happy the mouth that you cause to stutter; O blessed lips! Therefore, let us all praise wine; let us exalt toppers. Let us drinkers never be brought to confusion for ever and ever. Amen.

Juan Ponce (c. 1480-c. 1530)

[Cantus] Soprano

A - ve co - lor vi - ni cla - ri,

[Altus] Alto

A - ve co - lor vi - ni cla - ri,

[Tenor] Tenor

A - ve sa - por si - ne pa -

[Bassus] Bass

A - ve sa - por si - ne pa -

Andante maestoso $\text{♩} = \text{c. } 68$

p

p

10

3 $\text{♩} = \text{♩}$

Tu - a nos in - e - bri - á - ri Di -

Tu - a nos in - e - bri - á - ri Di - gné - ris

- ri, Tu - a nos in e - bri - á - ri

- ri, Tu - a nos in - e - bri - á - ri Di - gné -

10

mp

mf

15 $\text{♩} = \text{♩}$ 20

- gné-ris po - tén - ti - a.

po - tén - ti - a.

8 Di-gné-ris po - tén - ti - a. O quam fe - lix cre - a - tú -

- ris po - tén - ti - a. O quam fe - lix cre - a - tú -

15 poco rall. $\text{♩} = \text{♩}$ 1 tempo 20

25

Quam per - dú - xit vi - tis pu - ra! Om - nis men - sa sit se -

Quam per - dú - xit vi - tis pu - ra! Om - nis men - sa sit se - cú -

8 - ra! Om - nis men - sa sit se -

- ra! Om - nis men - sa sit se -

25 *p* *mf*

+ G (transposed) in the original.

30 35 (b)

- cú - ra In tu-a prae - sén - ti - a. O quam pla-cens in co-ló - re,

- ra In tu-a prae - sén - ti - a. O quam pla-cens in co-ló - re,

8 - cú - ra In tu-a prae - sén - ti - a. O quam pla-cens in co-ló - re,

- cú - ra In tu-a prae - sén - ti - a. O quam pla-cens in co-ló - re,

30 35 *mp*

*Tenor and Bass switched 26i-ii.

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40

O quam fragrans in o - dó - re, O — quam sá - pi - dum in o - re,

O quam fragrans in o - dó - re, O — quam sá - pi - dum in o - re,

8 O quam fragrans in o - dó - re, O — quam sá - pi - dum in o - re,

O quam fragrans in o - dó - re, O — quam sá - pi - dum in o - re,

p *pp*

45 50

Dul - celin - guis vín - cu - lum! Fe - lix ven - ter quem in - trá - bis,

Dul - celin - guis vín - cu - lum! Fe - lix ven - ter quem in - trá - bis,

8 Dul - celin - guis vín - cu - lum! Fe - lix gut - tur quod

Dul - ce lin - guis vín - cu - lum! Fe - lix

45 50

mf *p* *mp*

55

O fe - lix os quod — la - bá - bis,

O fe - lix os quod — la - bá - bis,

8 ri - gá - bis, O fe - lix os quod — la - bá - bis,

gut - tur quod ri - gá - bis, O fe - lix os quod — la - bá - bis,

55

mf

*Semibreve without rest in the original.

34

3/4 [d. = d.]

60 [d. = d.]

O be - á - ta lá - bi - a! Er - go vi - num col - lau - dé -

O be - á - ta lá - bi - a! Er - go vi - num col - lau - dé -

O be - á - ta lá - bi - a!

O be - á - ta lá - bi - a!

60 [d. = d.]

65

70

- mus, Non po - tán - tes con - fun - dé - - mus

- mus, Non po - tán - tes con - fun - dé - - mus

Po - ta - tó - res ex - al - té - mus, Non po - tán - tes con - fun - dé - - mus

Po - ta - tó - res ex - al - té - mus, Non po - tán - tes con - fun - dé - - mus

65

70

3/4 [d. = d.]

75 [d. = d.]

In ae - tér - na - - - - - sae - cu - la. A - - - - - men.

(b) In ae - tér - na sae - cu - la. A - - - - - men.

In ae - tér - na sae - cu - la. A - - - - - men.

In ae - tér - na sae - cu - la. A - - - - - men.

poco meno mosso

75 [d. = d.]

poco rall.

mp

mf

p

...Soon the music has to
go out of print...

15. GIVE US ONCE A DRINK

35

Thomas Ravenscroft (c. 1582-c. 1635)

Treble Soprano

Give us once a drink for and the black bowl, sing, gen-tle but-ler, bal - la

Medius Alto

Give us once a drink for and the black bowl, sing, gen-tle but-ler, bal - la

Tenor Tenor

Give us once a drink for and the black bowl, sing, gen-tle but-ler, bal - la

Bassus Bass

Give us once a drink for and the black bowl, sing, gen-tle but-ler, bal - la

Vivace $\text{♩} = \text{c. } 90$

f

[Chorus] 10 [Fine] [Tempo rubato e comodo]

moy; for and the black bowl, sing, gen-tle but - ler, bal - la moy.

moy; for and the black bowl, sing, gen-tle but-ler, bal - la moy.

moy; for and the black bowl, sing, gen-tle but-ler, bal - la moy.

moy; for and the black bowl, sing, gen-tle but-ler, bal - la moy. Give us once a

10 Fine Solo *mf*

Tempo rubato e comodo

* Select an appropriate topic for each verse. At bar 9 the topics are declaimed accumulatively in reverse order, as are the liquid measures, bar 19ff., in a manner similar to "Green grow the rushes O." ** The Verses may be sung tutti and can move from part to part.

+ "For and" possibly means "and moreover". The present interpretation seems likelier.

++ Probably a corruption of "va à moi".

15

drink for.....and the pint pot, sing gen - tle but - ler — bal - la moy, the
 2. quart pot,
 3. pottle* pot,
 4. gallon pot,
 5. fir - kin,

20

(1.) pint pot; [to Chorus ♩]
 (2.) quart pot, the pint pot; [to Chorus ♩]
 (3.) pottle pot, the quart pot, the pint pot; [to Chorus ♩]
 (4.) gallon pot, the pottle pot, the quart pot, the pint pot; [to Chorus ♩]
 (5.) fir - kin, the gallon pot, the pottle pot, the quart pot, the pint pot; [to Chorus ♩]

6. ... the kilderkin ... 9. ... the pipe ...
 7. ... the barrel ... 10. ... the butt ...
 8. ... the hogshead ... 11. ... the tun ...

*
 Pottle : 2 quarts ($\frac{1}{2}$ gallon)
 Firkin : 9 gallons ($\frac{1}{4}$ barrel)
 Kilderkin : 18 gallons ($\frac{1}{2}$ barrel), occasionally 16 gallons
 Barrel : 36 gallons
 Hogshead : 54 gallons ($1\frac{1}{2}$ barrels), or $52\frac{1}{2}$ gallons ($\frac{1}{2}$ pipe); also about 63 wine-gallons
 Pipe : variable wine measure, usually 105 gallons
 Butt : 108 gallons (3 barrels); also about 126 wine-gallons
 Tun : 216 gallons (6 barrels); also about 252 wine-gallons

16. TOSS THE POT

Thomas Ravenscroft (c. 1582- c. 1635)

Treble Soprano Chorus
 Toss the pot, toss the pot: let us be mer - ry, And drink till our cheeks be as

Medius Alto
 Toss the pot, toss the pot: let us be mer - ry, And drink till our cheeks be as

Tenor Tenor
 Toss the pot, toss the pot: let us be mer - ry, And drink till our cheeks be as

Bassus Bass
 Toss the pot, toss the pot: let us be mer - ry, And drink till our cheeks be as

Andante con brio $\text{♩} = c. 50$
 Tutti

[5] Verse

[Fine] $\text{♩} = \text{♩}$

red as a cher-ry. 1. We take no thought, we have no care,
 2. We drink, ca - rouse with heart free:
 3. And when our mo - ney is all spent,

red as a cher-ry. *

red as a cher-ry. *

red as a cher-ry. *

last time, rall. Fine $\text{♩} = \text{♩}$

Solo *mp*

* Instruments only. If instruments are not available, A.T.B. can vocalize on "ah" or "mm", or sing the actual words of the top line.

10

For still we spend and ne - ver spare; Till of all mon - ey our
 A heart - y draught I drink to thee; Then fill the pot a -
 Then sell our goods and spend our rent, Or drink it up with

10

mf

mf

15 [Da capo]

purse is bare, we e - ver toss the pot.
 - gain to me, and e - ver toss the pot.
 one con - sent, and e - ver toss the pot.

15 Da capo

4. When all is gone, we have no more:
 Then let us set it on the score,
 Or chalk it up behind the door,
 and ever toss the pot.
 Chorus: Toss the pot ...

5. And when our credit is all lost,
 Then we may go and kiss the post,
 And eat brown bread instead of roast,
 and ever toss the pot.

Chorus: Toss the pot ...

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6. Let us conclude as we began,
 And toss the pot from man to man,
 And drink as much now as we can,
 and ever toss the pot.

Chorus: Toss the pot ...

...and more fine works are
 lost from the repertoire.

17. TRUDGE AWAY QUICKLY

Thomas Ravenscroft (c. 1582-c. 1635)

Treble Soprano [Chorus]
Trudge a-way quick-ly and fill the black bowl de - vout - ly as long as we

Medius Alto
Trudge a-way quick-ly and fill the black bowl de - vout - ly as long as we

Tenor Tenor
Trudge a-way quick-ly and fill the black bowl de - vout - ly as long as we

Bassus Bass
Trudge a-way quick-ly and fill the black bowl de - vout - ly as long as we

Continuo
Allegro $\text{♩} = c. 60$
Tutti *mf*

*D in the original.

5
bide. Now wel-come, good fel-lows, both strangers and all: let mad-ness and mirth set sad-ness a - side. [Fine]

bide. Now wel-come, good fel-lows, both strangers and all: let mad-ness and mirth set sad-ness a - side.

8
bide. Now wel-come, good fel-lows, both strangers and all: let mad-ness and mirth set sad-ness a - side.

bide. Now wel-come, good fel-lows, both strangers and all: let mad-ness and mirth set sad-ness a - side.

5
last time rall. Fine

mf *f*

Verse

10

1. Of all reck'nings I love good cheer, with hon - est folks in com - pa - ny;
 2. Love is a pas - time for a king if one be seen in phys - no - my;
 3. Ma - sters, this is all my de - sire; I would no drink should pass us by;

Solo *mf*

*Instruments only. If instruments are not available, A.T.B. can vocalize on "ah" or "nm", or sing the actual words of the top line.

15

And when drink comes, my part for to bear,
 But I love well this pot to wring, for still me - thinks one
 Let us now sing and mend the fire,

15

mf

[Da capo]

tooth is dry, for still me - thinks one tooth is dry.
 For still me - thinks one tooth is dry.
 For still me - thinks one tooth is dry.
 For still me - thinks one tooth is dry.

Tutti

Da capo

4. Master Butler, give us a taste
 of your best drink so gently:
 A jug or twain, and make no waste,
 for still methinks one tooth is dry.
 Chorus: Trudge away.....

5. Master Butler, of this take part:
 ye love good drink as well as I:
 And drink to me with all your heart,
 for still methinks one tooth is dry.
 Chorus: Trudge away.....

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Sing, don't steal -
 photocopying is theft.

18. ROUNDS FROM RAVENSCROFT'S *PAMMELIA*

(i) BANBURY ALE

4 voices

Ban - bu - ry ale!

Where, where, where?

At the blacksmith's house: I

would I were there!

(ii) DONNEZ A BOIRE

Go and get me something to drink,
my good friend, alleluia.

4 voices

*Don - nez à boire

al-lez, bon com - pa - ni -

- on, al - le - lu - ia,

al - le - lu - ia.

*Original reads: "Donec aboire alle...."

(iii) NOW KISS THE CUP, COUSIN

3 voices

Now kiss the cup, Cou - sin, with cour - te - sy,

And drink your part with a heart will - ing - ly:

Then so shall we all a-gree mer - ri - ly.

(iv) HE THAT WILL AN ALEHOUSE KEEP

3 voices

He that will an ale-house keep must have three things in store: a

cham-ber and a fea-ther bed, a chim - ney and a hey non-ny non - ny,

hey non-ny non - ny, hey non-ny no, hey non-ny no, hey non-ny no.

(v) HEY DOWN A DOWN

3 voices

Hey down a down, down a down, be - hold and see, Good This

host - ess fill the pot for me, And yet it is the first of
is the best ale, be - lieve me, If ye will drink more, then call

three. Take and fill this pot yet once a - gain: We will for
me. this time thus re - main; When this is spent fill pot a - gain. Hey down a

* G (F in original) is consistently sharpened and so has been raised in the key signature.

(vi) HEY HO, NOBODOY AT HOME

5 voices

Hey ho,
no - bo - dy at home;
meat nor drink nor
mo - ney have I none:
Fill the pot E - die.

(vii) WHITE WINE AND SUGAR

5 voices

White wine and su -
- sey. white
- gar is good drink for
me, For so said Par - son Brat;
But Gough said nay to
that, For he loved Malm -

19. ROUNDS FROM CATCH THAT CATCH CAN

(i) CALL GEORGE AGAIN, BOY

John Hilton (1599-1657)

3 Voices

Call George a - gain, boy, call George a - gain, And for the love of Bac - chus, call George a - gain.

George is a good boy and draws us good wine: Then fill us more cla - ret, our wits to re - fine.

George is a brave lad - and an ho - nest man; If you will know him, he dwells at the Swan.

(ii) IF YOU WILL DRINK FOR PLEASURE

3 Voices

1 If you will drink for plea-sure, Let each man take of his mea-sure. A —
 2 pint and be gone Is e-nough for one To drink and pay of his trea-sure. But if
 3 more he will call Let that, let that man pay for all.

(iii) O ALE AB ALENDO

3 Voices

1 O ale ab a-lendo, thou li- quor of life, Would I had a mouth as big as a whale.
 2 But mine is too lit-tle to sound the least tit-tle That be-longs to the praise of a pot of good ale;
 3 Al-though it will ne-ver be as big as I wish, Yet still I'll en-dea-vour to drink like a fish.

(iv) O YES, O YES

* 3 Voices

1 O yes, O —
 2 If there be a - ny man can tell Where's the best wine: at Dog, Sun, or
 3 wash - y beer lies here in my sto-mach ev-'ry-where. Come, come let's a - way to the ta-vern, I

* F# is consistently used in the original and so has been included in the key signature.

yes, O — yes.
 Bell, Let him come un-to the cri - er, Quick - ly come, come quick-ly sa-tis-fy my de - sire: This —
 say; A cup of rich ca - na - ry Will make my heart full mer-ry: Come quick-ly sa-tis-fy my de - sire.

EDITOR'S NOTES

1. General. This series is a thematic anthology of secular European madrigals and part-songs from the 16th and early 17th centuries. The settings are mainly for mixed four-part choir, but there are also some for three and five voices, and an occasional one for six. Five voices are strongly represented because this was an especially popular number in late 16th century madrigals. By and large, the items present relatively few vocal or harmonic difficulties for the fairly able choir, and where more than four parts are required, they are usually drawn from the upper voices (mainly the sopranos), with the tenor line hardly ever being split.

The term madrigal has been interpreted rather loosely. Besides the contrapuntal part-song, it relates to the frottola, ayre, chanson, lied and the villancico, whether courtly or folk (these all basically being harmonised melodies, often very simply set, and usually repeated for each stanza). More obviously, it encompasses the ballet (a short stanzaic setting in two sections with repeats and *fa la las*), and the canzonet (a lighter style madrigal, normally for a small number of voices). Rounds and catches have also been included because they were obviously an important component of a sing-song or a drinking party, certainly in 17th century England, and their choice of subject matter is very free-ranging. To help make madrigal concerts rather more of a party than a performance, at least two or three of the rounds in each volume have been selected as simple enough to be sung by an audience with or without a visual aid (see section 5 of these notes).

One of the most important features of this anthology is the arrangement by subjects, each volume being devoted to one of the prevalent topics in secular songs, for example, "The Animal Kingdom" (vol. 1), "Love and Marriage" (vol. 2) and "Desirable Women" (vol. 3). This provides not only a new approach to madrigal anthologies but also, more importantly, a focus for the singers and, it is hoped, a comprehensible, appetising programme for the audience. Thus, it should be possible to provide a short concert entirely from one of these volumes, and two halves of a longer concert from any two.

Each volume contains at least twelve part-songs and, on average, half a dozen rounds. About one-third of the texts are in English, but an attempt has been made to provide a representative collection of Italian and French lyrics, and, to a lesser extent, of German and Spanish. The selection combines indispensable popular works with a fair mixture of relatively unfamiliar but attractive and singable pieces. Some thought has also been given to affording a balance between the lively and the reflective, the happy and the sad, for the sake of variety of mood and to help mirror the ups and downs of Renaissance life, though in this volume the downs usually come the morning after.

2. Editorial method. As with the Chester Latin Motet series, the Editor has endeavoured to make the volumes suitable for both performance and study. The madrigals are transposed, where necessary, into the most practical keys for ease of vocal range, are barred, fully underlaid in modernised spelling and punctuation, are provided with breathing marks, and have a simplified reduction as a rehearsal aid or as a basis for a continuo. Editorial tempi and dynamics have been supplied, but only in the reduction, leaving conductors free to supply their own according to their interpretation, vocal resources and the acoustics. The vocal range is given at the beginning of each piece, as also are translations for the non-English texts.

To help musicologists, the madrigals are transcribed from the most authoritative sources available. Original clefs, signatures and note values are given at the beginning and wherever they change during the course of a piece. Ligatures are indicated by slurs, editorial accidentals are placed above the stave, and the underlay is shown in italics when it expands a ditto sign, or in square brackets if entirely editorial. When the original contains a *basso continuo*, it is included as the bass line of the reduction. Finally, each volume contains brief notes on the scope of the edition, the composers, stylistic features of the part-songs, and the sources used, while editorial emendations and changes are given in footnotes in the text proper.

3. The tobacco songs. Smoking is recorded as early as the 5th century, B.C., when Herodotus writes of a Scythian tribe which made itself high on fumes from a fire apparently made with Indian hemp. Tobacco, long cultivated by the Indians of North and South America mainly for ritual and medicinal purposes, was first noted by Europeans in November 1492, when two sailors sent by Columbus to explore Cuba found natives puffing smoke from their mouths and noses. Some forty years later, Jacques Cartier encountered Indians on the banks of the St. Lawrence sucking powdered leaves through hollowed pieces of wood or stone. Though neither Columbus nor Cartier utilised this discovery, tobacco nevertheless found its way to Europe by the mid-16th century. In 1556, or thereabouts, the French ambassador to Portugal, Jean Nicot (from whom Nicotine derives its name), purchased some tobacco seed from a Flemish merchant newly arrived from Florida and sent it to the Grand Prior of France; he also presented a few tobacco plants to Catherine de Medici on his return to France in 1561, recommending it, with curious success, as a medicine. Around 1559, a Spanish physician, Francesco Hernandez, brought back some plants from Mexico for inspection by Philip II of Spain. The Spaniards, Hernandez among them, called the plant *tobaco*, the Indian word which (as Orviedo had observed in *Historia de las Indias*, 1526) was the name for the forked pipe through which the Indians inhaled tobacco smoke into the nostrils, though it also applied to the rolled leaf prepared for smoking. The name prevailed, despite being rivalled for a time by several others, including, in France, *Herbe du Grand Prieur*, *Herbe de la Reine*, *Herbe Médicée*, and *Nicotiane*; and in Italy, *Erba Santa Croce* and *Tornabona* – after a cardinal and an envoy respectively who first introduced the plant there.

Tobacco seems to have been first imported into England from Florida by Sir John Hawkins in 1565, and then possibly by Sir Francis Drake from the West Indies in 1573. Another early importer was the governor of Virginia, Ralph Lane (1586), who is also thought to have been the first notable Elizabethan to smoke it in public. Whereas on the Continent tobacco was used mainly as a medicine – often being taken, as in France, in the form of snuff – the English quickly became addicted to smoking it (or "drinking" it in Renaissance terminology), not only for health but also for sheer enjoyment. The fashion spread quickly: in 1576, Lobelius noted in *Novum Stirpium Adversaria*, that within a few years tobacco had become an inmate of England, chiefly from the influence of the sailors returning from America carrying little funnels of palm leaves or reeds with rolled or powdered tobacco stuffed in one end ready for smoking. Harrison's *Description of England* (1587) likewise notes that by 1573, there was a very common practice of "taking-in smoke of the Indian herbe called Tobacco, by an instrument formed like a little ladell". Sir Walter Raleigh, though he must be denied his traditional place as the introducer of tobacco in England, nevertheless

helped to make smoking fashionable at court, and is said to have tricked Queen Elizabeth into tolerating the habit by wagering with her that he could weigh tobacco smoke, winning his bet by simply causing his pipe to be weighed before and after he smoked it and subtracting the difference.

English smokers (who included a handful of daring women) generally used a long-stemmed clay pipe for the “drinking”, but metal ones, especially of silver, were also employed. The habit was extremely expensive: in the late 16th century, Sir Henry Sidney paid three shillings an ounce for his tobacco, and even by the early 17th century it was around eighteen shillings a pound – as compared, for example, with a quart of ale costing a penny.

Tobacco is hailed in verse and song and celebrated in plays. Spenser praises its curative properties in the *Fairy Queen* and Jonson features it in *The Alchemist*, *Bartholomew Fair*, and several other plays. Not all were convinced of its beneficial effect, however, and many, including the Puritans, condemned it as a pernicious vice. One of the leading opponents was James I, who in his *Counterblaste to Tobacco* (1603) concentrates on its anti-social aspects and its gruesome effect on the stomach and lungs. In time, most rulers in Europe and beyond reacted against tobacco and introduced strict controls, often in the form of a monopoly, though its popularity continued to grow, with the convenient and relatively inexpensive cigarette eventually becoming the dominant form for consumption.

Songs about tobacco are rare on the Continent until the later 17th century, and although they are quick to appear in England, are still not that numerous until the Restoration. The five items on tobacco in this anthology are fulsome in their praise of its medicinal and convivial effects. The first of these, *O metaphysical tobacco*, seems to be the earliest madrigal on the subject, deriving from Michael East's *Second Set of Madrigales ... Apt for Viols and Voices*, 1606 (copy in British Library). The composer, in all likelihood the son of the music printer, Thomas East, was born around 1580. Little is known of him except that he was in the service of the Lord Chancellor, Sir Christopher Hatton, for a time, and later became choirmaster of Lichfield Cathedral. His works include an evening service, anthems, and six books of madrigals. The short lyric for the present madrigal apostrophises tobacco as “metaphysical” (i.e. transcendent), mainly because it clears the head of rheum (catarrh). Oddly enough, this brand has been brought from “Morocco” – a convenient near-rhyme for tobacco – rather than directly from the Americas. East may have compiled this untaxing lyric himself; he certainly dressed it in a lively imaginative setting in circular form (aba), with an effective mixture of homophony for the opening and closing invocation and a frisky pair of fugues adorned with word-painting for the middle section.

Thomas Weelkes (biographical details in Volume 1) can often be relied on for unusual texts, and *Come, Sirrah Jack, ho* provides no exception. It derives from his *Ayres or Phantasticke Spirites for Three Voices*, 1608 (copy in British Library), as does the musically similar *Strike it up, tabor* (Volume 5). The preference here is for Trinidadian tobacco, which evokes an almost phrenetic desire to “drink it” with the aid of a wire pipe-cleaner, a newly-filled pipe and “some fire”. The claims made for tobacco are much more ambitious than in the previous song: the speaker, with an un-Protestant gesture, swears by the cross and the mass that it will purify the blood and purge the body of all its aches and pains – including those in the back and kidneys (“reins”). The setting has two short repeated sections, the first in triple time and the second in duple. It makes extended use of descending sequences in both sections, in the first of which the bass sings in consecutive tenths with the soprano, while the highly syncopated alto (bar 4ff.) enters fractionally later in a canon at the fourth.

One of the great popularisers of songs at the beginning of the 17th century was Thomas Ravenscroft (biographical details in Volume 1). He includes tobacco as one of the pleasures to be extolled in his *Briefe Discourse*, 1614 (copy in British Library), where it keeps company with hunting, hawking, dancing, drinking and “enamouring”. In a type of “witty conceit”, *Tobacco fumes away* delineates the virtues and shortcomings of the two jovial companions, smoking and drinking. The superior, tobacco, clears the head of catarrh and the brain of vapours; nappy (i.e. strong, heady) ale warms the heart but quickly befuddles the brain. The combination of the two is likely to turn us into giddy fools, causing our brains to swell with “crotchet rules” (fantastic ideas) – an effect similar to “taking a trip”. Ravenscroft uses a solo voice and three instruments for the verse and four-part chorus for the refrain, a technique common to most of his songs in *A Briefe Discourse*. As usual, the harmony is simple and serviceable – but the melody is varied and relatively complex – so is the rhythm, which encompasses two forms of duple time and one of triple, and includes much syncopation, together with a succession of swift figures as the frenzy swells in the brain.

Tobacco also finds a place in an antimasque song, *Ahey for and aho*, from the *Masque of Flowers*, 1614 (copy in British Library). The composer, John Wilson (1595-1674), perhaps best known for his Shakespeare songs, was also a lutenist and singer. He became a musician to Charles I and later Gentleman of the Chapel Royal in the reign of Charles II, having shortly before been professor of music at Oxford, where he had obtained a doctorate in music in 1645. *Ahey for and aho* constitutes a debate between, on the one hand, the followers of Silenus, the traditional acolyte of Bacchus, depicted here as an old fat man with swollen red face, bottle nose, bald pate, prick ears and little horns, and, on the other, the adherents of the tobacco chief, Kawasha, an Indian complete with bows and arrows, clad in tobacco leaves and with a chimney for a crown. The stage directions indicate that the singers for Silenus are dressed as a miller, wine cooper, vintner's boy and brewer, being accompanied by tabor and pipe, treble and bass “violin”, sackbut and mandora. For Kawasha, the singers are a shipper, fencer, pedlar and barber, supported by “bass violin”, tenor cornett and sackbut (see further, in E.A.J. Honigmann, *Book of Masques*). The text of the antimasque includes several verses not found in the setting (among them verses 4 and 5, set editorially here), though they were clearly performed, being “frumpled over” by the “fiddlers”. This lively, bustling and unpretentious strophic song is set mainly in simple harmonic and monosyllabic style, the emphasis being clearly on the words. Unless performances of this piece are to be “dressed up” according to the full stage directions, it is probably better to ignore all the repeats.

The last paean of praise for tobacco in this volume is a 4-part round, *Good, good indeed*, first published in *The Second Book of the Pleasant Musical Companion*, 1687 (copy in British Library). It was written by that renowned smoker, Dr. Henry Aldrich (1647-1710), who was also a composer, theologian and architect. A first-rate university administrator, he became dean of Christ Church Oxford in 1689, and vice chancellor in 1692. He was so addicted to tobacco that he was said to refrain from

smoking only when he was filling his pipe, a notion borne out by the fact that *Good, good indeed* makes liberal provision for rests so that, as the sub-title of the round indicates, it can be sung by four men while smoking their pipes. (For further reading on tobacco in the period see Jerome E. Brooks, *Tobacco: Its History Illustrated*, 4 vols., 1937-43, and F.W. Fairholt, *Tobacco: Its History and Associations*, 1859, reissued 1968).

4. The drinking songs. Drinking has always been a popular pleasure and source of conviviality, and despite all the warnings and attacks of moralists, it was clearly as common a pastime in the Renaissance as in any previous or subsequent age. Drinking songs of the period exist in great abundance, though to judge from the madrigals this would not appear to be the case, especially since their lyrics are generally on an idealised plane. Songs celebrating drink seem to have been generally the property of the middle and lower orders of society and are usually relatively unsophisticated. It is noticeable too that they are more common in Northern Europe than in the Mediterranean countries, being especially prevalent in Germany. These two points are alluded to by Thomas Morley in the third part of his *Plain and Easy Introduction to Practical Music*:

The slightest kind of music (if they deserve the name of music) are the *vinate*, or drinking songs ... but that vice [of drinking] being so rare among the Italians and Spaniards, I rather think that music to have been devised by or for the Germans (who in swarms do flock to the University of Italy) rather than for the Italians themselves.

Broadly speaking, the songs that come from the Mediterranean countries are mainly concerned with wines, whereas the Northern traditions are understandably more in favour of ale or beer; though some German song collections, for example those of Georg Forster, incline very much to the grape.

The honour of the first drinking song in this collection has, however, to go to France (a devotee of its own wines but not overly given to singing about them), with the famous but anonymous *Tourdion* published by Attaignant in *Neuf Bases Dances*, f.iii, 1530 (copy in Bayerische Staatsbibliothek, Munich). The *tourdion*, a lively dance in triple time, has no lyrics attached: these were added later. In one of the most tuneful melodies ever devised, the frisky soprano line describes the effect of "vin clair" and the produce of Anjou and Arbois; while the underpinning lower lines give a call to arms to attack the flagon and a side of ham.

A similarly popular German piece is *So trinken wir alle*, item 30 in Georg Forster's *Der Ander Theil*, 1540 (copy in Bayerische Staatsbibliothek, Munich). The composer, Arnold von Bruck (c. 1490-1554) was an Austrian of Flemish origin. Although Kapellmeister to the Emperor Ferdinand I for about twenty years, he seems to have had Lutheran leanings, as appears from the many chorales he wrote. He composed mainly for the vernacular, and his secular songs were very highly regarded and anthologised. *So trinken wir alle* is in some ways like a piece of ebullient but sophisticated polyphony. The tenor constitutes the *cantus firmus*, presumably based on the original drinking song (which had three verses), and this is freely imitated by the other parts, in particular, the first soprano. Swaying jocularity is suggested by the vigorous duple time, and the final repeated phrases suitably convey a compelling insistence for all to drink up.

Pierre Certon (c. 1510-72) spent most of his life in Paris and was master of the boys' choir of Sainte Chapelle for thirty years. He composed a great deal of sacred and secular vocal music, being especially celebrated for his *chansons polyphoniques*, of which *C'est trop parlé de Bacchus* is a good example. Like many of Certon's chansons, it was published by Attaignant, appearing as item 15 of *Vingt et six chansons*, 1535 (copy in Bayerische Staatsbibliothek, Munich). Similar in form to the madrigal, the chanson moves at great pace in a series of short fugues, with only a slight overlap. The music keeps a clear eye on the shape and meaning of the words in a manner reminiscent of both Jannequin and Passereau, though Certon's style is nevertheless fairly distinctive. Above all, the musical texture ably conveys the buoyant and defiant spirit of its text, and sustains momentum to the end.

The composer of *Bacco, Bacco*, Francesco Corteccia (1502-1571), was a Florentine who held the coveted post of director of music to Cosimo de' Medici, providing (in collaboration) the music for many court festivities, the first being for Cosimo's wedding. *Bacco, Bacco* forms part of that entertainment, being the epilogue to Antonio Landi's comedy, *Il Comodo*, for which Corteccia provided the interludes. It was published, along with all the music for that notable entertainment, in *Musiche fatti nella nozze dello illustrissimo Duca di Fierenze*, 1539 (complete set of copies in the Österreichische Nationalbibliothek, Vienna). The stage directions, somewhat in anticipation of the *Masque of Flowers* mentioned above, specify twenty bacchantes for musicians, eight of them playing varying instruments, eight singing, and two on each side pretending to be drunk. The dancers comprised four satyrs and four ladies, all carrying small lighted torches in the right hand, and in the left, drinking vessels, a tambourine or raw meat. The music was repeated incessantly, accompanied by loud, drunken laughter. The sprightly nonsense song with its catchy fragment of tune was obviously a perfect vehicle for such a performance (see further, A. C. Minor and B. Mitchell, *A Renaissance Entertainment*, 1968).

Juan del Encina (biographical details in Volume 2) is a master of short, lively villancicos, and provides a little masterpiece of melody and rhythm to celebrate drinking and eating in carnival time: *Hoy comamos y bebamos*, transcribed here from Cancionero Musical de Palacio manuscript, MS. 1335, ff. 105v.-106, Palacio Real, Madrid. The setting lends itself to accompaniment and solos, which can be drawn from either the soprano or tenor line. An equally brief strophic setting, though far more transparent and simple, is provided by Henning Dedekind (1562-1626), a German composer and music theorist from Lower Saxony, whose main vocation was theology and preaching. From 1585, Dedekind was first Kantor at Langensalza, then a deacon and morning preacher at St. Bonifazius. In 1615 he was pastor at Gebesee, holding the position till his death. Few of Dedekind's works are extant, and most of them are to be found in the three-part song collection, *Dodekatonon Musicum Tricinorum*, 1588 (copy in Bayerische Staatsbibliothek, Munich), from which *Trink ich wein* is taken. The whimsical text (which should be sung *in toto*) is heavily based on syllogism and paradox, both of which are well served by this clear-cut, well punctuated, monosyllabic setting.

The great Venetian composer, Andrea Gabrieli is remarkable for the range of his sacred and secular music. He was capable of producing complex polychoral music suitable for St. Mark's (where he became first organist in 1584) and quite simple works, like the *Missa Brevis* or, in this case, *Canta, canta*, which derives from his *Madrigali et ricercari... a quattro voci* (complete set of copies in the Bibliothèque Royale Albert Premier). Like Corteccia's *Bacco, bacco*, to which it has strong stylistic similarities,

it was probably originally composed for a festival involving masque elements, since it was to be sung, and presumably danced, by a chorus of cupids or little boys.

Orlandus Lassus (biographical details in Volume 1) is much more versatile even than Gabrieli, and writes on every imaginable topic. For drinking songs, Lassus generally used German texts, and his settings of them, though rarely inspired, at least provide a stirring joviality. *Ein guter Wein* is a fairly early work, being published in *Neue teütsche Liedlein*, 1567 (complete set of copies in the Stadtbücherei, Heilbronn). It is remarkably restrained harmonically: the cadences are frequent and predictable, and the only modulation is into the related dominant. The style, however, is remarkably mixed after its opening *stretto* fugue; there is a general “business”, considerable fragmentation and frequent syncopation: all seemingly designed to simulate drunkenness – a notion reinforced by the many leaps and drops in the bass – while the overall sense of pace reflects the eagerness to join the drinking session.

Juan Ponce (c. 1480-1530), provides a good example of motet parody in this volume, a technique which seems to parallel the use of Marian epithets for describing the Petrarchan mistress. Relatively little is known of this Spanish composer. He seems to have been a member of a noble family from Aragon, and was a singer in the court of King Ferdinand, after whose death he may have entered the service of Charles V. Only one of his sacred compositions has survived and a dozen secular part-songs, all contained in the Cancionero Musical manuscript mentioned above. One of these, *Ave color vini*, was composed while Ponce was studying at the University of Salamanca, and is a setting of a student drinking-song, based on a late mediaeval goliardic text. The verse imitates hymns both to Christ and the Virgin, being a pastiche parodying such famous sacred texts as the *Ave verum*, *Crux fidelis*, *Lauda Sion* and *Ave Virgo, gratia plena*. The closest musical models for the parody seem to be the motets of Josquin des Près, as exemplified by *Ave Maria* (published in Volume 4 of the motet series). The similarities can be clearly seen in the frequent antiphonal pairings of high and low voices – often closing on the unison – the slow, measured pace, the homophonic texture, particularly in the tutti sections, and the change to triple time for moments of special devotion.

Understandably, Ravenscroft's publications are the source for the rest of the drinking songs. All three are based on lively and fairly unusual texts, and are couched in the form of solo verse and chorus refrain. *Give us once a drink* appears in *Deuteromelia*, 1609 (copy in British Library), in all likelihood harmonised by Ravenscroft himself. The original tune and words are probably not his, and it is as well to note that the lyric was first published in Marston's *Jack Drum's Entertainment*, 1601, as if it were currently very popular. The general style resembles that of a *Green grow the rushes* accumulative song, with unaccompanied solo voice leading off. Since there is ambiguity in “for and” (bars 2-4 and 8-10), in which “and” may simply intensify the force of “for”, but could have a conjunctive reference to an implied substantive to match the catalogue of liquid measures, the Editor has taken the liberty of supplying two extra bars (3 and 9) to provide an *ad libitum* sequence, though they can be easily ignored. *Toss the pot* and *Trudge away quickly* are very similar companion songs both in melody and rhythm. They appear together in Ravenscroft's *Briefe Discourse*, 1614, where they are both ascribed to him, and in the table of contents, *Trudge away quickly* (item 10) is entitled *Of beer*, and *Toss the pot* (item 11) *Of ale*. The two pieces exhibit a convincing *joie de vivre* and a euphoric sense of *perpetuum mobile*.

Drinking rounds are numerous in 17th century English song books. Ravenscroft's works are thickly clustered with them, all the present examples being found in *Pammelia*, 1609 (copy in British Library), except for *He that will an alehouse keep*, which was published in *Melismata*, 1611 (copies of both works in the British Library and in facsimile). They are all tuneful and fairly inventive, and at least one of them, *Hey ho, nobody at home* has a ring of modernity which has ensured it a continued popularity, even though both the words and the tune have been adapted over the centuries. The same abundance of material is to be found in John Hilton's *Catch That Catch Can*, 1651 (copy in British Library and in facsimile), in which the rounds are rather more extended than in Ravenscroft, and a little more ambitious.

5. Notes on Programming. Since suggestions for performance have been stated at length in previous volumes, they are merely summarized here.

- (i). The madrigals can be supplemented with solo songs on the same theme.
- (ii). Readings can be interspersed with the music.
- (iii). A cyclorama or screen can be used to project slides of works of art which correspond to the music performed in theme, period and, where possible, nationality.
- (iv). The audience should be encouraged to join in rounds and songs. The words and music can be projected on the screen or cyclorama used for the slides.